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MCGILL DAILY *CULTURE*

73

VOLUME 83 • NUMBER 74

Top 10 crimes against humanity since 1911

THURSDAY, MARCH 3, 1994

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mean
it doesn't
come in
PLAID?




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Doctor Thomas Neill Cream

 IF JACK THE RIPPER is a McGill grad, he's not our only murderous alum. David Fennario's play *Doctor Thomas Neill Cream (Mystery at McGill)* indicts a whole roll call of McGill's "Illustrious Dead" for their role in building the financial base of modern Canada on the bent backs of the poor, the Native people and the women of Québec.

The life story of Dr. Thomas Neill Cream makes an obvious example of the more subtle cruelty which Fennario says is the "true spirit of McGill". Cream, who graduated with merit from McGill medical school in 1876, was at the time a backstreet abortionist and the manager of an elite brothel in Montréal's Red Light District.

Over the years, Cream was suspected of involvement in a number of suspicious deaths of women. He was convicted of murder in Chicago, and he was sentenced to death for the murder of at least four prostitutes in London, England. Some accounts say that as he fell through the gallows trap, Cream yelled, "I am Jack the R...." At least one theory claims that this could be true.

But Fennario is not that interested in whether or not Cream is really the notorious killer. The characters on trial in his play are instead the "respectable" dead: Sir William Osler (of the Osler Library of the History of Medicine), Sir Hugh Allan (of the Allan Memorial Hospital), Lord Strathcona (of the Strathcona Hall of Anatomy) and Sir Wilfred Laurier (of the \$5 bill, among other things.)

The setting for the play is a dusty museum, something like Redpath Hall with its dusty dinosaur skeletons. A series of props commemorating the lives of McGill's famous alumni are slowly revealed to be murder weapons. A knife from the Hudson's Bay Company becomes the blade that kills Nati Mascou, an Innu woman who was a servant in Lord Strathcona's home.

"At first," Fennario said, "I thought I would just nail these guys on the facts." The dramatic introduction of murders that probably didn't happen, however, was the only way to describe the extent of the injustice which the elites' pursuit of profit caused. "How do you express the fact that [Strathcona] went to Labrador to make money and left nine tenths of the Native population dead?"

Wealth from fur trading, shipping, and railroads was consolidated with the generous help of the Canadian government (which granted the CPR \$206 million cash and 25 million acres in 1880). The wealth was then concentrated in the hands of a few white anglo "businessmen" of Westmount, where residents owned and controlled over half the wealth in Canada.

performance
Doctor Thomas Neill Cream (Mystery at McGill)

BY KRISTIN ANDREWS

"How do
you express
the fact that
[Strathcona]
went to Lab-
rador to
make
money and
left nine
tenths of the
Native
population
dead?"

-- David Fennario



"When I started writing this play, I wasn't as clear as I am now how the elite were the whole underpinning of what we call Canada," said Fennario. They made a lot of money, he said, and they did it in Montréal by "ripping of the Québécois," the poorest paid workers in the U.S. and Canada outside of the deep south.

 Fennario has done his research for this play, which is accompanied by a historical appendix in the new paperback version. When I talked to him this week, we sat in his office, a room lined with antique book spines with titles like *The Life and Times of Lord Strathcona* engraved in gold leaf.

Fennario, Montréal's favorite socialist playwright, is known for bringing a sharp class analysis to earlier works like *Balconville* and *Joe Beef*. The political nature of a play like *Neill Cream* is impossible to ignore.

But the play is also that simple rarity — a good show. It's funny. It's fast-paced, and the murder mystery format makes the show a real seat-gripper. There's a musical score by local artist Ray Filip which includes a couple of ragtime ditties like the McGill Cakewalk — Cream sings, "I'm a sweet man, a discreet man, I can really cut a sweet-heart deal with you."

 While Cream gets the solos and his name in the title, the play is not really about him. Like *Joe Beef*, Cream is a history play. *Joe Beef* is a history of Point St. Charles, an old Montréal working-class district next to Fennario's lifetime home of Verdun. Fennario compared the

two plays. Joe Beef was the owner of a café and a legendary hero of the area. "He was the face of Pt. St. Charles," But when Fennario decided to write a play about the up side of the hill, he said he found the "face of Westmount" in Neill Cream.

"These guys were bureaucrats," he said about the powerful elite of anglo Montréal, most of whom were also the Illustrious Dead of McGill. "They signed papers that meant death for people."

While Cream might have been convicted of killing five people, perfectly respectable grads of McGill have underpaid workers, exploited prostitutes, invented weapons, and sent boys to war from their plush offices in Ottawa.

"They set up McGill as an apology for whatever ripoffs they got caught doing," Fennario said. The university has always been used to defend the interests of the ruling class, he said.

"Science and education are still used to rationalize the gulf war, sexism, racism...How could anything that Cream did compare to those horrors?"

While the play premiered almost five years ago in Toronto, it's only been performed in Québec once at a McGill theatre workshop. Fennario hopes to put the show on this fall in Montréal in conjunction with the National Film Board.

A book launching for the recent paperback edition of the play (Talonbooks, 1993) and a public reading by the author and supporting cast will be held tonight at Paragraphe Books, 2065 Mansfield, 17h-19h. Wine and cheese will be served.

Student filmmakers take on the world

BY DEBORAH CHOW

IN ORDER TO DISPEL any fast flying and nasty rumours circulating that the McGill Student Film and Video Festival has gone down the same tube as the McGill Film Society, let us state once and for all that the Festival will go on.

At the demise of the Film Society, which used to coordinate the Festival, the torch was passed onto the Department of English Students Association (DESA) and the McGill English Department.

The Festival, as organizer Allison Lewis stated, "will be an excellent opportunity for students and faculty from the entire McGill community to enjoy the creative results of student visual productions".

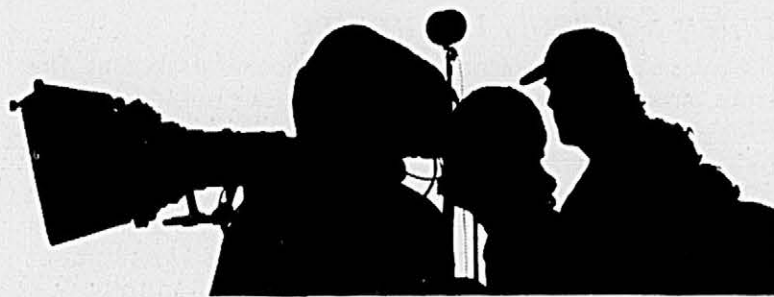
Open to all McGill students, the Festival will be a good opportunity for budding young

video and filmmakers to showcase their work. It will also allow McGill students and the Montréal community to get a firsthand look at what is being created within the depths of McGill itself.

An unknown fact is that McGill offers several production courses in the Cultural Studies Department in the areas of film, documentary, video and television. This Festival will be the perfect opportunity for the rest of us to finally see what all those camera happy people who run around campus are actually recording.

The organizers of the Festival are hoping for a large turnout this year, and have been working to ensure that the audience will be filled with diverse and appreciative spectators.

Malve Petersmann, one of the



organizers is confident that the Festival will be successful.

"This Festival will be the best display of student film and video talent that McGill has seen for many years!", said Patersmann.

To generate interest so that all of those hours of filming and editing will be duly appreciated, they are issuing an open invitation to all professors, as well as actively seeking to bring in various people involved in the larger artistic community of Montréal.

The McGill Student Film and Video Festival will also be just

that; a Festival, which means that it will be a happening social event filled with interesting people, entertainment, chips and pop (sorry no beer).

So for all of you harbouring original videos, films or even home movies, here's your chance to share original work which will be relevant and even perhaps reflect your audience.

Submissions should be in film or VHS format, and should be clearly labelled with the title, director and running time. There is no limit on the number of

submissions, but each different submission should be on a separate tape or reel.

There is no time limit, but submissions must include their running time so the organizers can space them accordingly. In relation to content the organizers hope to impose as few restrictions as possible and do not intend to censor anything except for in extreme cases.

Submissions must be in before March 31st, 1994 and can be left in either the DESA box in the Arts Porter's Office, or given directly to one of the coordinators. The Festival is set to run April 7th & 8th from 6:30-10:00pm, in Leacock 232 (but the length will be altered to accommodate the number of submissions that are received.) For info contact either Allison Lewis at 284-3630 or Malve Petersmann at 284-1996.

We invite our readers to answer this survey. Let us know what you're thinking!

1. Are you
☐ a full-time student
☐ a part-time student
☐ a faculty member
☐ a non-academic staff member
☐ not associated with McGill

2. What is your program/year/occupation?
 _____ / _____ / _____

3. Are you
☐ anglophone ☐ francophone ☐ allophone

4. Age: _____

5. Sex: _____

6. How often do you read the Daily?
 a) How often do you read the news editions (published Monday and Wednesday)?

- ☐ twice a week
☐ once a week
☐ once a month or more
☐ very rarely
☐ never

b) How often do you read the Daily Français edition (published Tuesdays)?

- ☐ every week
☐ once a month or more
☐ very rarely
☐ never

c) How often do you read the Culture edition (published Thursdays)?

- ☐ every week
☐ once a month or more
☐ very rarely
☐ never

d) How often do you read the following sections?

- | | |
|------------------------------------|------------------------------------|
| editorials/comments | classifieds |
| ☐ always | ☐ always |
| ☐ sometimes | ☐ sometimes |
| ☐ rarely | ☐ rarely |
| ☐ never | ☐ never |

- | | |
|------------------------------------|------------------------------------|
| letters/hyde parks | events listings |
| ☐ always | ☐ always |
| ☐ sometimes | ☐ sometimes |
| ☐ rarely | ☐ rarely |
| ☐ never | ☐ never |

7. Would you like to see more or less of the following in the Daily?

- student politics news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- McGill news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- city news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- national news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- provincial news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- international news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- education news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- Women's news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- Lesbian, Gay, Bisexual, Queer news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- Science news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- Anti-racism news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- Disabled news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- Sports news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- music reviews
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- movie reviews
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- book reviews
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- art reviews
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- humour
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- Special Issues (for example: Black History month, Women's week, etc.)
☐ more
☐ less
☐ fine the way it is now
☐ don't care

8. What do you think of the "look" of the paper?

- ☐ Love it
☐ Like it
☐ dislike it
☐ Hate it
☐ Don't care

9. Do you agree with the following statements?

a) "The Daily is a good thing to have on campus."

- ☐ Agree strongly
☐ Agree somewhat
☐ no opinion
☐ Disagree somewhat
☐ Disagree strongly

b) "The Daily does a good job"

- ☐ Agree strongly
☐ Agree somewhat
☐ no opinion
☐ Disagree somewhat
☐ Disagree strongly

10. What other campus publications do you read? How often?

11. Do you work?

- ☐ part-time ☐ full-time

12. Do you use coupons/promotional items advertized in the Daily?

- ☐ often ☐ rarely ☐ never

13. What bars/pubs/restaurants/clubs/etc. do you frequent?

14. At what location do you usually pick up the paper?

Additional comments/suggestions (use another sheet if necessary)

Please return completed surveys to the Daily offices, Shatner Building, 3480 McTavish, room B-03, H3A 1X9 or fax them at 398-8318

HYDE PARK

A pattern of violent retaliation

an opinion by the Palestinian Solidarity Committee

In the aftermath of the tragic Hebron massacre the condemnations have been numerous, almost unanimous. However, many of them have emphasized the fact that the bloodbath was the solitary work of one deranged lunatic, and therefore should not have any bearing on the progress of the "peace talks".

The chairman of the Canada-Israel Committee wrote in a recent communique: "As they try to come to terms with the brutal consequences of extremeism in the region...we urge the parties to remain focused on the broader issue. 'The broader issue', for many, entails the continuing humiliation of Palestinians in their own land, while Israel squeezes more and more concessions out of the PLO.

Many Palestinians believe that the real issues at stake concern not the literal and procedural application of the principles outlined last September. (Unlike Israelis, they cannot afford that luxury.) At stake, rather, is the credibility of the whole negotiation process, and the spirit of the Declaration of Principles itself.

The 'broader issue' is hence clear. It concerns the existence and expansion of Israeli settlements on Palestinian land, coupled with an active Israeli policy, throughout the occupation, of encouraging every settler to carry arms.

It is not surprising that, within a settler population which is both opposed to peace and armed to the teeth, many would vigilantly take up terrorism

and violence as a means of political sabotage. The massacre last Friday is not an isolated incident brought about by a lunatic. Rather, it falls within a pattern of violent retaliation that the settlers have adopted as their new weapon to fight peace.

It is an insult to anyone's intelligence for the Israeli government to deem this bloodbath an isolated work of a deranged man. It, and other less bloody incidents, have occurred precisely because of Israeli policy: The coincident policies of placing extremist/fundamentalist individuals in the Occupied Territories, and encouraging every single one of them to obtain and carry an unregulated and unlimited number of weapons are the real cause of the massacre.

The broader issue is therefore that of the settlements, and their militant inhabitants who are unrestrained by any authority, and thus 'permitted' to perform their ugly deeds.

The Israeli government has to bring about major change in its settlement policy in order for anyone on this side of the table to take it seriously ever again. Precisely, Israel has to begin disarming and relocating settler populations. It has to agree to means of providing needed security for Palestinians under its occupation until the Palestinian Self-Government Authority is established.

Simply and plainly, without a major shift in Israeli's settlement policy, no serious negotiations are likely to take place.

No hiding from fanaticism

an opinion by Ya'ara Saks

It seems that fanaticism has yet again reared its ugly head - only this time the world is beginning to listen.

The events at Hebron on Friday February 25, 1994 have opened the eyes of both politicians and the public to the fact that institutionalizing peace is more than signing a declaration on paper - it must constitute action as well.

Over the past several months, radical opponents to the peace process have done more than simply voice their opinions - they have backed them with actions. Militants on both sides have initiated many incidents.

On one side, these have ranged from the bombing of a bus in Holon to the recent shooting spree to the murder of a pregnant Israeli West Bank settler. On the other, settlers have been arming themselves with semi-automatic weapons, setting up blockades on Palestinian villages and shooting off rounds in the streets.

Ultimately, it has taken an incident such as the massacre at Hebron to make all parties realize that radical opposition is more than merely 'fringe dissidence'.

But what does this mean? The September signing of the

Declaration of Principles left everyone with a sense of optimism - a commitment to formulate peace. The real issues, however, were to be discussed later - including the issue of settlements in the occupied territories.

The actions of last week have made everyone realize that many of these issues need to be discussed now. No longer can the negotiating parties tip-toe around the issues at hand. Fanaticism is a force that must be reckoned with. It is deep-rooted, and politicians are slowly realizing that they must deal with the opposition.

The question on everyone's mind is how? Israeli military and government forces have the ability to disarm settlers, and when the PLO forces are in place it is hoped that they can control the actions of such groups as Hamas. But if action towards implementing these measures can be taken - it must be done now.

The pressure from fanatic opposition is capable of steering negotiating parties away from concluding a comprehensive agreement. Hopefully, though, the parties will not try to counter these pressures with hasty solutions. A quick fix settlement to assuage the wounds inflicted

by this incident will not end further dissident actions.

Pragmatism is the key and always has been in any form of negotiation. But at what cost? The process itself and the parties involved are at the brink of losing their credibility.

The Israeli government is in a Catch 22 situation. If it continues to clamp down on the territories and their inhabitants, it will be criticized for its failure to withdraw. Alternatively, if PLO forces are implemented and fail to keep the situation in control, whose authority is responsible for maintaining the peace? Ultimately, neither party wants militants to gain control, nor do they want a civil war.

A conscious effort by both sides is necessary to address the issues at hand. It is not a simple task to erase nearly four decades of anger and frustration. The psychological burden of this situation seems at times unsurmountable.

It appears that the only answer at this time is to take steps towards disarming militants and establishing peace. But this must be done through actions - not just words, and it must be done by both parties in an equal commitment to hold the straggling threads of this agreement together.

LETTERS

Zionist sympathy To the Daily:

The Progressive Zionist Caucus unconditionally condemns the Hebron Massacre. Whether or not he was clinically insane (a question which will never be determined), Baruch Goldstein was a terrorist. As such, steps must be taken to eliminate the terrorist groups to which he was affiliated.

We extend a plea to the Government of Israel to deal determinedly with the radical faction of the settler movement; potentially proactive steps have now been rendered retroactive. While it is too late to save the 40 Hebron worshippers, there is still time to resume the peace negotiations leading to the end of conflict of such gruesome proportions.

The time is now to construct a viable future for the Arab-Israeli arena; reviving shameful skeletons such as ignorantly equating Zionism with racism impedes the quest for peaceful co-existence. Let the campus reflect the most decisive quest for ultimate conflict-resolution.

Mira Sucharov
Co-President, Progressive
Zionist Caucus

Q-PIRG — political megapower

To the Daily:

Your editorial "More than three Rs," while largely wise in its prescriptions, reveals a shocking ignorance about the current state of the environmental movement, especially at McGill (remember McGill?). Then again, what should we expect from an editorial that considers the Canadian and U.S. governments "the forefront of the environmental movement"?

The truth is that much of the



environmental movement, and certainly Quebec PIRG (McGill's environmental organization), has always been working from exactly the perspective you advocate.

PIRG is the only organization on campus working to promote "decent, affordable housing" (your editorial reads as if it picked the phrase right out of our mandate), including funding and working with the Native Friendship Centre to organize a feasibility study for a homeless shelter for First Nations men in Montreal.

PIRG is the campus organization that has been the most active in working for years in solidarity with the largely Latino United Farmworkers of America in their struggle for union rights and protection from pesticides (at a time

when I can tell you it wasn't that easy to interest the Daily in the story).

PIRG helped to organize Action Rébuts, a coalition of student union and community groups fighting irresponsible waste disposal in poor neighborhoods.

PIRG gives space and support to Shakti, the Friends of Haiti and groups opposing the James Bay project and logging on Native lands.

PIRG's Global Co-operation Network groups promote awareness of how environmental issues and racism (everything from the contraceptive Depo Provera to the economics of food) interact in Third World/World Majority nations.

Perhaps, to paraphrase your editorial's conclusion, in order to affect real change, the Daily must not only repeat its own prejudices but actually look at the world around it.

Daron Westman
Quebec PIRG Housing Project

Praising the pony people To the Daily:

In regards to all that Bullshit (ahh, the freedom to SWEAR in print!) about "direct student levies" (what the hell is a levy anyway?) of \$6.70/year: WE can't imagine a McGill without a Daily. From Dan Robins' track pants and purple do' to the excessive use of expletives and visually offensive penises (or lack thereof).

Whatever you are to whatever tight asses we say, with conviction, STAY GOLD PONYBOYS-or should we say, PONY PEOPLE...

Ok, so those goons of MUS, LSA, and EUS think y'all don't "represent" all of McGill.

But are the values of one alternate perspective determined merely by the number of people for whom it speaks?

Does that mean that because there is not a huge percentage of synchro swimmers at McGill that they should be ignored? (well, in this case, yes...but still)

It is important that you continue to counter-balance the careful, institutionalized tone of the Trib. The problem isn't that Daily editors get cash rewards for heinous hours in Shitter Building, but that us Tribuners get diddly squat.

As far as we can see, the MUS is just bitter about ye olde Chris Haroun SCANDAL.

Whate'er, in the words of Irish poet and pretentious anarchist, Bono, "Keep fucking up the mainstream." See ya.

Kate "Cornhole" Gibbs U3Arts
Catrin "Can I join?" Morris

The comic spectre

To the Daily:

Does Rima Banerji actually exist, or are her letters and "articles" that appear in The Daily just some ghost-writer's on-going joke? Surely anybody with such a huge chip on her shoulder would have been crushed by its weight long ago.

Moni Islam
U3 Engineering

SINCE 1911
Vol. 83 No. 74

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MCGILL DAILY CULTURE

A matter of life and death

Documentary looks at why abused women turn to violence

IMAGINE LIVING IN FEAR with a man who can say he loves you, and, in the next moment, try to kill you.

After years of fearing for your life, of having authorities do nothing to help, and having nowhere to go where you can be safe, you have to take things into your own hands. To defend yourself you kill your abuser. And then the "law", which should have protected you, puts you on trial for his murder.

In her new documentary *When Women Kill*, filmmaker Barbara Doran tackles the issues surrounding women who kill their abusive spouses to save themselves. The film makes no apologies for its criticism of the justice system, which, through its historically poor handling of the issue, has all but condoned conjugal violence.

"The court has never been able to deal with women who kill, particularly women who kill men," said Ann Jones, author of *Next Time She'll Be Dead: Battering and How to Stop It*, one of many people interviewed for the film.

When *When Women Kill* premiered on Tuesday, opening The National Film Board's *Documenting Women* film series, a tribute to

cinema

When Women Kill • directed by Barbara Doran

BY MELANIE NEWTON



Film maker Barbara Doran

the NFB's progressive Studio D. The series began yesterday and runs until this Sunday.

Interviews with women's rights activists, partial reenactments and news clippings take up much of *When Women Kill*. Doran constructs the work around the stories of three Canadian women, two of whom were tried for murder after killing abusive partners.

Jones and Montréal lawyer Sylvie Schirm, also interviewed

for the film, took part in a panel discussion which followed the premiere. They provided good analyses of why and how society has allowed and even encouraged conjugal violence for so long.

The film's in-depth look at the history of the misguided way in which Western law has attempted to address female violence—from a Christian Church which encouraged men to beat their wives to so-called Battered

Women's Syndrome—puts the issue in perspective.

However, the most powerful aspect of the film consists of interviews with three women who, after years of life-threatening abuse, finally resorted to killing their husbands. One of the women, Melissa Stewart, is currently serving a seven-year sentence in jail for killing her husband after he abducted her at knifepoint.

Doran approached several national and provincial government organizations, including Health and Welfare's Family Violence Prevention Division, to ask for funding for the project. Except for the National Film Board and the Secretary of State Women's Program, everyone turned her down.

Speaking at the forum which followed the screening, Doran, Schirm and Jones agreed that it is time for the legal system to

fully address the issue of conjugal violence, and force men to take responsibility for their actions.

"The point of the judicial system is not that we want to lock up large numbers of men forever. We have to teach people what's right and wrong. In some instances in the States there is evidence that longer sentences for batterers is a deterrent to other men," said Ann Jones.

The discussion also stressed that rehabilitating abusers, while important, should take a back seat to making battered women feel safe now, as well as generations into the future.

"You can change the legal system and education, all those things are fine, but first you have to stop men from doing what they're doing. How do we stop that now? How do we make

continued on back page

African filmmaker gives women a voice

cinema

New African Media • Full Frame

BY PATRICIA HAREWOOD

EVER SEEN AN African film? Can you name one African filmmaker? While many people would answer a disappointing no to both questions, we often mistakenly conclude that Africans are simply not making films.

In an effort to dispel such myths and to promote intercultural awareness, Full Frame, a co-op film and video distributing company based in Toronto, has arranged for three African media producers to tour across Canada presenting their films.

The project, co-sponsored by various African and African Canadian/Caribbean communities, universities and other non-governmental organizations, will hopefully help African and Canadian media producers to begin dialoguing. But more importantly, African people will have the opportunity to give their own perspective.

Flora M'Bugu-Schelling, a Tanzanian filmmaker involved in the project, resents the tired image of the destitute African "surrounded by flies". She has produced a 30 minute documentary entitled *These Hands* on Tanzanian and Mozambiquan women, who work as stone crushers in Tanzania.

The film, dedicated to all



women struggling in poverty, shows the daily hardships which these self-employed/ pregnant/ mothers/ grandmothers/ single-parent women endure.

The women work in groups or individually, mining rocks manually and crushing them, for which they are paid 12 US\$ per pile, (which incidentally takes up to 2 days to collect). These stones are then used to make concrete for urban building projects.

But the film is hardly to provoke apology or sympathy. As M'Bugu-Schelling says,

"They're not destitute. They're just women like you and me going to work to feed their children."

And indeed, M'Bugu-Schelling wastes no words on romanticising their condition.

"I wanted to use a cinematic language, an image language.

Most of the time you use words is when the image has failed. While editing the film, I realized there is nothing to say. You either get it or you don't," said Schelling.

With no external "god-like" narrator, the women in the film speak for themselves. One woman shakes her cramped hand in pain. A pregnant woman is brought to stand on top of a pile of crushed rocks where she proceeds to dance as her co-workers clap and cheer her on. M'Bugu-Schelling has discovered that these women are powerful.

Unfortunately distribution of the film has been restricted to women's groups in Tanzania. Problems such as financial constraints and the fact that few people have access to televisions suggests that there is still much work to be done. But Flora M'Bugu-Schelling insists that she will continue to make films.

As she said, "My struggle is to do the film. Distribution will take care of itself. At least they can't say Africans do not do films."

Flora M'Bugu's-Schelling's film *These Hands* will be screened on March 5 at 1:00pm and will be followed by Jean Marie Teno's *Afrique, Je te Plumerai* (Cameroon). The films will be shown in Room VA 114, Concordia Fine Arts Building, 1395 René-Levesque West. (Cnr. Crescent) Admission is FREE.



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by Max Francisco

Bombs under fire

San Francisco government attack

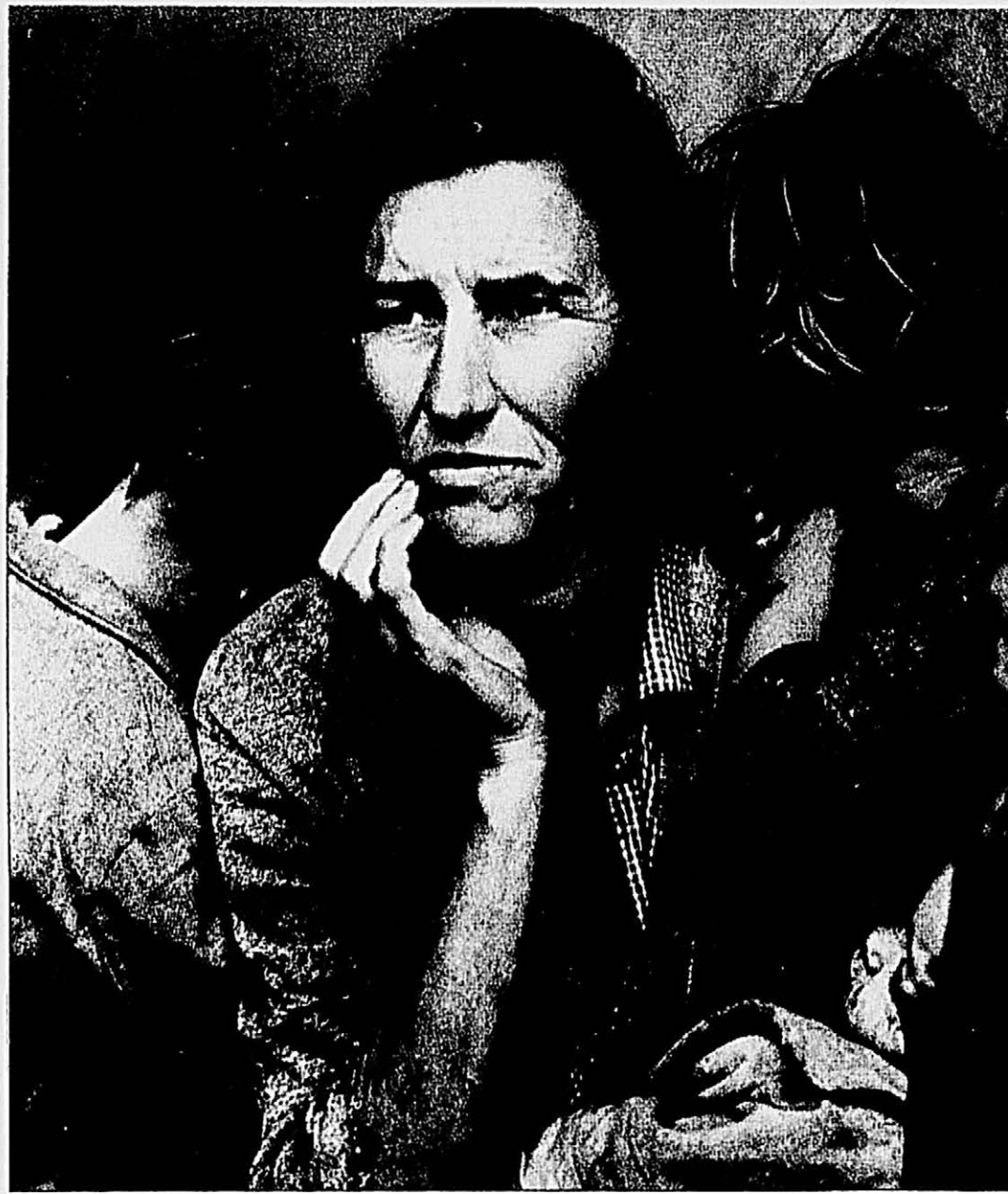
OPINION BY SURYA GOVENDER AND AUDREY ROBURN

IN SAN FRANCISCO, feeding hungry people is a criminal act. Food Not Bombs, an organization which serves free, hot vegetarian food to hungry people in urban centers across North America (including Montréal), has recently been targeted by the San Francisco municipal government.

Since September, police have arrested nearly 200 Food Not Bombs (FNB) food-servers under a court injunction which prohibits FNB from distributing free food in public places, on the grounds that FNB has failed to apply for the necessary permits.

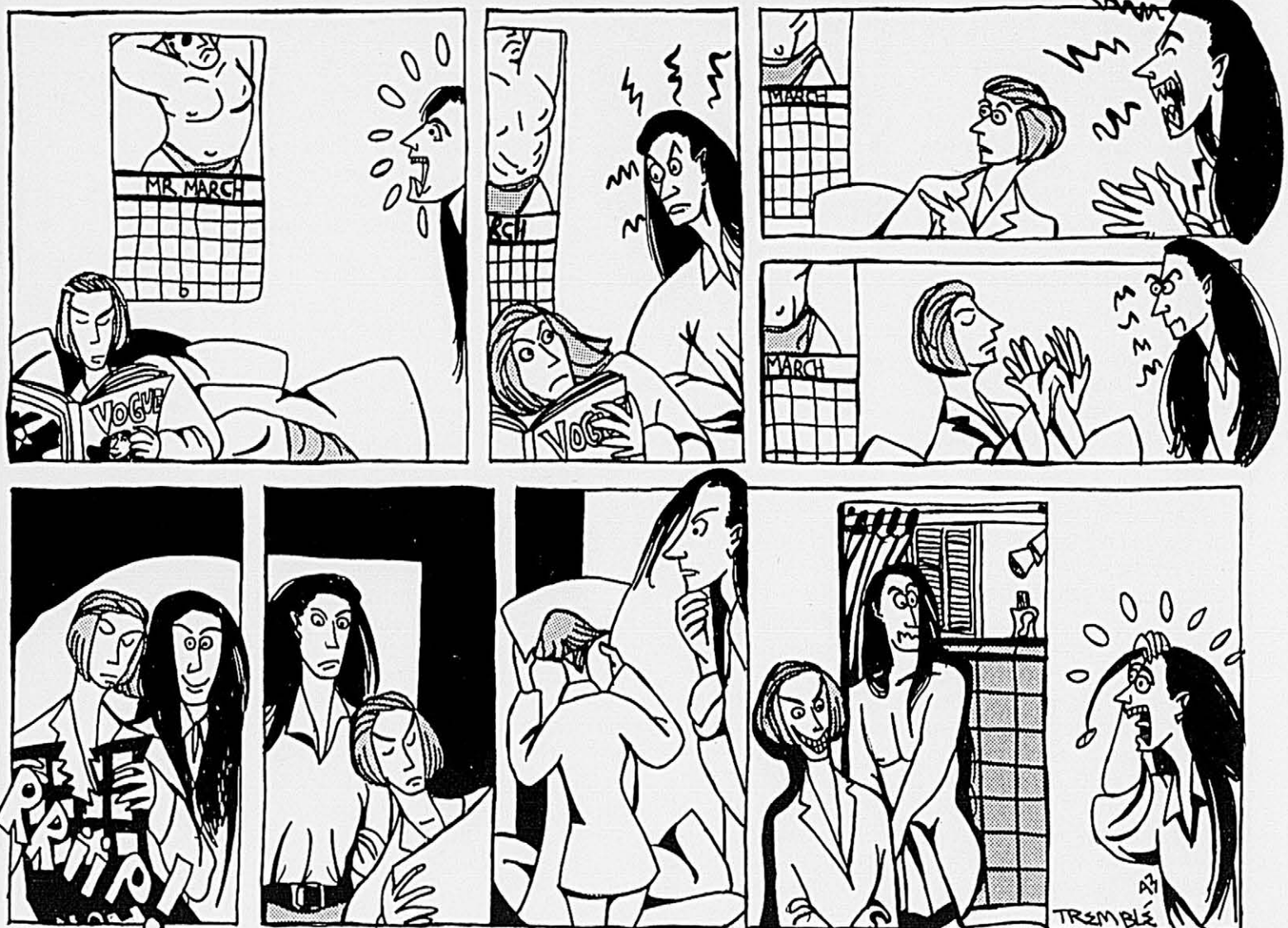
Yet the reason Food Not Bombs has not acquired these permits is that a 1991 Parks and Recreation Commission regulation declared that no permits were to be issued to organizations giving away free food on city property. Without a permit, FNB cannot obtain a health permit. Both the Parks and Recreation regulation and the court injunction have been created specifically to criminalize Food Not Bombs.

By treating FNB as a criminal organization, the city of San Francisco hopes to eliminate a group which enables the city's poor populations to survive in areas in



Power Trip

by Jane Tremblay



Walter?

YES, MARTHA?

23:26

Do you love me?

OF COURSE I DO, MARTHA!

23:26

Then why did you try and run me over with the car this morning while I was taking out the trash?

23:27

IT WAS AN ACCIDENT, MARTHA

I THOUGHT YOU WERE THE MAILMAN

oh, okay

23:27

I love you, Walter.

23:22

K-CHOW K-CHOW

e: cks Food not Bombs

which they are highly visible.

The arrests are part of a larger program designed to marginalize the homeless, called Project Matrix. Under Program Matrix, San Francisco's mayor Frank Jordan has assigned special units of the

The city's aim has been made perfectly clear — to eradicate homelessness and poverty by eliminating the homeless

by eliminating the homeless and poor.

Food Not Bombs is an organization which seeks to provide free, healthy food to those who need it. Food Not Bombs was created in Boston in 1980, in order to counter the problem of North American food distribution, where, for example, tonnes of "surplus" food go to waste while an estimated 30 000 Montréal children go hungry every day. The organizers believe that food is a right, not a privilege. Volunteers collect surplus food from farmers' markets, grocery stores, and bakeries, food which would otherwise be wasted. The food is then prepared and meals served on the street and in public areas — in San Francisco, in front of City Hall.

Nearly 40 chapters of Food Not Bombs have spread across North America and Britain. The Montréal FNB was created in September 1993, and now serves hot food once a week, as well as giving away fresh vegetables and grocery items.

In a world where more food goes to waste every day than is needed to feed those who are hungry, our major cities need large scale social change. Rather than marginalizing the city's disadvantaged, municipal governments must tackle poverty and homelessness at their roots, and provide social support.

Poverty is not a crime.

Want to take action? Write to: Mayor Frank Jordan City Hall Room #200 San Francisco, CA 94012 USA, or Visitors Convention Bureau 201-3rd Street, Suite #900 San Francisco, CA 94103 USA, or Visitors Information Center 900 Market Street San Francisco, CA 94102 USA. Or join Food Not Bombs Montreal. Meetings are Saturdays at 4pm at the Librairie Alternative, 2035 St Laurent — or call 843-4528.

San Francisco police to certain areas of the city (the downtown core and the primarily Latino Mission District) to arrest and harass homeless people — in short, to criminalize homelessness.

There are now warrants out for the arrests of over 5000 homeless San Franciscans thanks to Jordan's new "initiative". The project also attacks supporters of the homeless, such as Food Not Bombs. The city's aim has been made perfectly clear — to eradicate homelessness and poverty

Oh my God! What is that thing?

Daily general meeting, today, in Shatner B-03. Everyone is welcome to come down and talk life, the universe and more. Andrew Work's third testicle will also be on display.

CKUT 90.3 FM

• CHARTS BASED ON AIRPLAY RECEIVED •

ALBUM	ARTIST	LABEL
Tom Waits	The Black Rider	Island/A&M
Queen Latifah	Black Reign	Motown/Polygram
Penny Lang (cc)	Ain't Life Sweet	Silverwolf
Me'Shell Ndege Ocello	Plantation Lullabies	Maverick/WEA
Scrawl	Velvet Hammer	Simple Machines/Cargo
Slaves On Dope (cc)	Sober	Uplift
various	Teenbeat Fifti	Matador/TeenBeat
Afghan Whigs	Gentlemen	WEA
Local Rabbits (cc)	The Super Duper (EP)	En Guard/Cargo
Snitches (cc)	Head and Hands	CKUT's Noisy Neighbors Series
various (cc)	Luddite CD144	Death Of Vinyl
David Taylor	Past Tells	New World
Wu-Tang Clan	(12")	BMG
Magna Pop	Kiss My Mouth	Play It Again Sam
Spiny Anteaters (cc)	(7")	Baby Universe
God Is My Co-Pilot	Tight Like Fist: Live Recording	Knitting Factory Works
various (cc)	Musicworks 57	Musicworks
Slow Loris (cc)	s/t	Chemical Sound
Koko Taylor	Force Of Nature	Alligator/WEA
Cowboy Junkies (cc)	Pale Sun Crescent Moon	BMG
Look People (cc)	Crazy Eggs	Hypnotic/Polygram
US3	Hand On The Torch	Blue Note/Capitol
Sepultura	Chaos A.D.	Roadrunner/Attic
various (cc)	L'Affection Affection (cass)	Purderous Magina
Eric's Trip (cc)	Love Tara	Sub Pop/Cargo
Les Bons A Rien (cc)	Advienne Que Pourril	En Guard/Cargo
No Safely	Live At The Knitting Factory	Knitting Factory Works
Red Bug	(7")	Canned Corn
Outersanctum (cc)	Frequencies From The Edge Of The Tectonic Plate	Fundament.
Kronos Quartet	Feldman: Piano and String Quartet	WEA
Touch And Go's (cc)	In Your Pocket	self
Tad	Inhaler	Giant/Mechanic
various	Amiature/Smut (split 7")	Resilient
Sister Lovers	Paula Stop Pretending (7")	Horriying Circus Music
Foreground (cc)	(7")	A Step Further

(cc) = canadian content

For more information, please contact Robert or Genevieve at the offices of CKUT:
3480 McTavish St. B15, Montréal, Quebec, H3A 1X9, Canada, tel: (514) 398-6787, fax: 398-8261. Thank you.

Environmental newsletter improves communication

BY BRIAN SARWER-FONER

IN TERMS OF social justice or environmental issues, there is a full schedule of events going on in Montreal every month. However, there is often a lack of communication between activist groups which makes it difficult to be aware of all that is happening.

There already exists, however, a little known Montreal monthly newsletter which is attempting to improve communication between groups. "Calendrier de la Paix" (Peace Calendar), compiled by Charlotte Debbane, an active seventy-five year old woman, seeks to inform the Montreal community about upcoming environmental and social justice events.

As Debbane said, "we consider that social justice, environment, and peace are all one total thing. You can't have ecology or social justice without peace, and you can't have peace without the other two."

The bilingual calender is mailed out to less than 100 people every month. "It is completely non-profit," said Debbane. A subscription for a year costs \$12.00, "which barely covers the cost of photocopies envelopes and stamps," she added.

Debbane single handedly collects all the information by phoning more than twenty five groups each month, to ask them about upcoming events. Next she organizes and selects the information, and then translates the French to English and vice versa.

Debbane adds an editorial comment or highlights some interesting quotes from other environmental/social justice thinkers or activists to each edition. She also gives suggestions as to who to write lobby letters to.

After typing up the calendar, she gives it to one of two different associates who input the information into a computer. Debbane then makes copies at a photocopy shop, stuffs the envelopes with a calender and fi-

nally mails it out.

Apart from the one person who takes care of the subscriptions the book keeping, Debbane handles everything herself.

Debbane has been running the calendar since 1986, and plans on doing so as long as there is a demand. She is actively involved with a variety of Montreal's peace and justice groups.

Debbane is ethically against violence, "not for sentimental reason's, but because violence is counter productive. It only generates more oppression," she explained. "Our main focus is on peace and disarmament and non-violent intervention and non-violent solutions to conflict situations," she added

To subscribe to the Peace Calendar, send a \$12.00 cheque and your address to:

Calendrier de la Paix
c/o Charlotte Debbane
5135 Walkley, apt 11
Montreal, P.Q.
H4V 2M4

Pirates of the airwaves

Radio radicals can take over the world

BY EDWARD GELBAND

TETSUO KOGAWA was instrumental in Japan's free radio boom of the early 1980's, and on Wednesday he gave an informal lecture in the Shatner building about the possibilities and methods of private radio and television broadcasting. During the early and mid 1980's Kogawa studied radio transmission, and has, since then, become interested in the newer field of pirate television.

Kogawa and others became interested in free radio by simply studying small, low powered transmitters. Since they had no technical electronic knowledge they had to start from scratch with a goal of building a transmitter with enough power to broadcast.

Other Japanese professionals had not been interested in testing those legally murky waters. Historically, the Japanese government hasn't been laissez-faire with Japan's airwaves.

"If I built up a transmitter with some power, I might be arrested. In Japan we have very bad memories — in the war period, even if you listened to short wave you were arrested," said Kogawa.

Kogawa explained how he created an affordable and simple free radio. "In a couple of years I mastered how to build a [radio] transmitter, and then after that I tried to simplify the system in order that anybody can build up [a radio transmitter]."

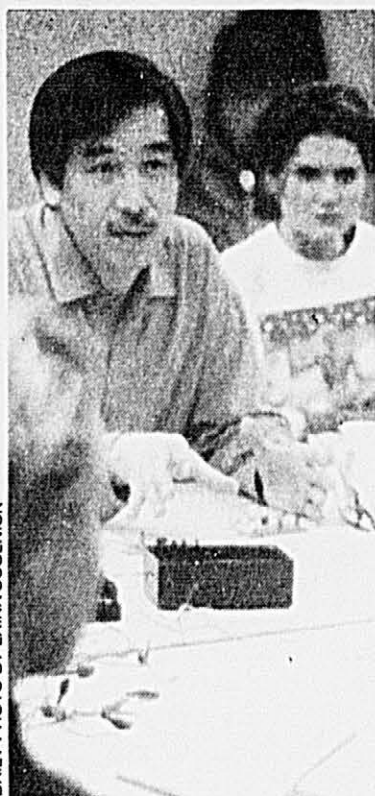
When the news of free radio hit the mass media and was received by the public, Kogawa was not arrested. On the contrary, says Kogawa, "It suddenly became a boom."

And from approximately 1982 to 1985, free radio broadcasting, or "Mini FM" as it was called, rose and peaked in popularity. The "Mini FM" boom reached a point where the major electronics manufacturers like Sony, Panasonic, and Hitachi marketed small transmitting kits.

The kits enabled people to inexpensively broadcast over a half mile radius or more, and depending on where one was located, reach possibly thousands of people.

Kogawa's belief is that in the long run, small radio stations, similar to the simplified transmitters he worked on, will be safer environmentally. The power of the larger 1000 or more watt hyper transmitters poses a threat to the environment, thinks Kogawa. The large transmitters, for example, power a light bulb when they touch.

Since the "Mini FM" boom has faded Kogawa has turned his attention toward pirate television broadcasting. He's



Tetsuo Kogawa

worked with a number of groups in the western United States and Canada where the idea has been embraced.

The most recent development in pirate television involves boosting the power of the small transmitter that is standard in V.C.R.'s. Since the V.C.R.'s transmitter is much too small for broadcasting television signals, Kogawa created a booster, similar to the one he uses for the

small radio transmitters, that enables its signal to be received within a limited radius. Like pirate radio, pirate television creates smaller very localized television 'stations' which allow for interaction between the broadcaster and the public.

One such 'station', that Kogawa has worked with, is run by a group in Vancouver called the Western Front. They call their broadcast "Neighborhood Television" or "NTV" and it broadcasts features, generally very local in content, which are recorded onto V.C.R. cassettes and broadcast through Kogawa's modified V.C.R./television transmitter.

The concept of pirate or free radio and television is intriguing. With a bit of ingenuity, one can bypass the CRTC or FCC and claim an airwave to say or play anything to an audience. All it takes is a watt or two of transmitting power for everyone to have their say!

For information about radio transmitter kits for sale, send inquiries to: Free Radio Berkeley 1442 A Walnut Street, #406 Berkeley, CA 94709 Voice Mail: (510) 464-3041 Net Mail: frbspd@crl.com Mr. Tetsuo Kogawa's mailing address is: 2-30-1 Nishigahara, Kita-Ku, Tokyo 114, Japan.

music

Brave • Marillion (EMI)

At least Marillion didn't continue with the poppy love-song inanity of their last release (*Holidays in Eden*). But though the attempts at storytelling are more engaging, their bravery has too much pathos and not enough anger to be really interesting.

Maybe they were after another *Misplaced Childhood*, but the story doesn't go anywhere. You've got an album full of songs about suicide and "Have we sold out yet?" angst, with a rebirth-into-a-fresh-new-world tune tagged on to the end for

no apparent reason. (If they want to show gloomy Gen-Xers there's still hope, they could've at least mentioned where they found it.)

Musically, I guess it could work as background music, with Steve Rothery occasionally flexing his guitar, but music that only works as background music doesn't even really work as background music. The liner notes suggest, "Play it Loud with the lights off." Exactly.

—Dan Robins

Smut • Blood, Smut and Tears (Spanish Fly Records)

If you're sitting at home dead beat, hung over, been out all night, and the prospect of going to bed sometime soon seems highly unlikely, the grinding gristle of Smut's new release *Blood, smut and Tears* is what you need.

Smut consists of four women — that is, four women with balls, according to their Canadian distributor Cargo records. Estelle Thieten, Dawn Miller, Germaine Walseth and Germaine Ganberling keep the same beat going throughout the entire 12 cut CD!

If you're into downright "hardcore" headbanging punk music then this four woman punk band named SMUT is definitely the CD for you.

Blood Smut and Tears is the first Spanish Fly release of '94 and is far from mainstream — HMV hasn't got it. But you can get this wonderful, screeching, sit-down-and-take-a-couple-of-aspirin-before-you-listen-to-it CD at L'Oblique record store (4333 Rivard, corner of Mariam).

—by Anna Martinez

Events

Today

"Environmentally sustainable directions: Multidisciplinary opinions," a panel discussion with Profs. Meredith, Naylor, Samak, Scott and Hill will be held in the Stewart Bio Building at 19h in Rm S1/4.

World Vision 30-hour Famine: 9h - 15h (Friday) in Rm. 107/8.

"Humanities Encounter with Nature," with Dr. J. Polkinghorne of Cambridge University in the Birks Building at 12h and later at 18h, "Ultimate Questions."

The Savoy Society presents The Gondoliers, March 3,4,5,9,10,11,12 in Moyses Hall at 20h. Tickets are \$6 for students/seniors, \$10 gen. adm. on March 3,9,10 and \$8 and \$12 on March 4,5,11,12. Call 398-6826.

The McGill Student Film & Video Festival is accepting film format submissions until March 31st. Hand in submissions in the English Dept. office. Info. Allison 284-3630 or Malve 284-1996.

The McGill Choral Society is desperately seeking women who can sing soprano for Carmina Burana. Rehearsals are Wednesdays from 19h30 to 22h in Rm. c310, Strathcona Building.

If you are a warm and caring person who would love to cuddle babies for a couple of hours a week, call us. First-time mothers, with their young children will be attending a post-natal group at the CLSC René-Cassin. This will begin early in March for about two months. Call Eva Kuper at 488-9163.

The McGill Players' Theatre is presenting Vivian by G. Stern and Jack and Jill by Donald Molnar starting at 20h on the 3rd floor of Shatner

Friday

The '92 Global Forum, a personal account with Brian Sarwer-Foner will be held in Shatner 107/8 at 13h.

World Vision 30-Hour Famine... can't until 15h in Shatner 107/8.

The McGill Christian Fellowship is having a meeting at 19h at the Presbyterian College (basement). The theme is "I am the vine..." All are welcome. Call Jean at 282-7768.

The Carribean Students' Society of McGill is having a general meeting in Shatner 107/8 at 18h30. All welcome

Saturday

Strike Productions presents D. James, Kurtis "C" and Mr. Phayze at Club Underground (1824 Ste. Catherine W.) \$6 cover.

McGill Players' Theatre is presenting Dressing Up Dogs by Beth Alexander and The Fathom by Matt MacFadzean starting at 20h on the 3rd floor of Shatner.

Beyond

Two workshops on the differing views of "Democracy" will be held Monday, March 7th and March 14th from 19h - 21h30, at the Social Justice Committee, 1857 de Maisonneuve W. Manuel Magana and Debbie Payne will speak on March 7th and Aziz Fall on March 14th. The event is free and all are welcome. Info. 933-6797.

The McGill Christian Fellowship is holding a Guatemalan Craft Sale in the Leacock Lobby. All proceeds go to CAUSE (Canada's development project in Guatemala). Call Brian 272-8489.

Feminist Journal heridan is seeking all types of submissions for the Spring 1994 issue, especially pieces by women of colour, about experiences with HIV/AIDS, about sexuality, anti-racist, anti-classist, anti-homophobic, anti-ableist, anti-ageist, and lesbian and bisexual positive. Deadline: March 14th in the Womens' Union. Call 398-6823.

Ronny Jordan, premier British acid jazz guitarist, will be performing Friday, March 11 at the Spectrum at 23h. Adm.: \$12. Info. 861-5851.

Submit your favourite healthy recipes and we will prepare them for Nutrition Week. Prizes to be won. Hand in to kiosk in Shatner before March 18th.

The Savoy Society's "The Gondoliers" continues March 3,4,5,9,10,11,12 in Moyses Hall at 20h. Tickets are \$6 for students/seniors, \$10 gen. adm. on March 3,9,10 and \$8 and \$12 on March 4,5,11,12. Call 398-6826.

Put away your plaid

Acoustic guitar with Tariq

IN THIS POST-NIRVANA era, I think that we are all looking for a change. It was so easy to get caught up in the tangled tentacles of "grunge", as any independently released album caught our eye with its plaid packaging alone. I think, at one point we actually did enjoy the pure energy of the music, at the expense of our abused eardrums, but now we are tired of it all. We are left wondering: "By the way, what ever did happen to actual musical talent?"

Well, the answer is quite simply: Tariq. Born just outside of Montreal, he first discovered his passion for the acoustic guitar playing at the early age of fourteen. Now, some years later, that passion has matured into songwriting and the strength of his talent is increased exponentially when coupled with his incredible voice.

But wait, don't put your plaid away just yet, because Tariq redefines the originality that was once characteristic of "alternative" music. He takes us back to what plaid was originally all about, before Chanel took it for its Paris fall line. Grassroot acoustic guitar; simple, yet powerful.

In his independently released debut album *Graffiti Artist*, Tariq uses a technique of open tuning. This technique happens to be the same as that used by Ani DiFranco who, incidentally, he names as one of his influences. Tuning in this manner adds a unique and harder sound quality that compliments the sweet, flowing melodies. I think a friend of mine made an astute comparison when he commented, "[Tariq] sounds a bit like Billy Bragg, but without the accent."

Tariq doesn't classify himself as a political artist, however he admits it is issues of personal importance that his lyrics are based on. Topics of racism, soured relationships, and parental restrictions upon their child's limitless imagination (rosegarden), are all approached with sometimes subtle and other times harsh, and uninhibited vocals.

Tariq's knack for unlimited originality is exemplified in his adaptation of an atypical lovesong. In "scent and mental" it is his girlfriend's perfume (and not directly his girlfriend) that is romanticized, a refreshing twist from the ordinary: "... the department store/ in the perfume section/... I checked all the shelves/ checked all the bottles and jars/ I still can't figure out/ where you are..."

As a live performer, Tariq is incredibly energetic. His live acoustic guitar music, by itself, can create its own mood and atmosphere.

music

Tariq • Graffiti Artist

BY INDIRA KUMAR

The listener is not alienated by an overbearing band or lightshow, rather they are completely included in the performance, and made to feel as though they were as much a part of the raw energy as the performer him/herself. This is the measure of any great acoustic performance, and Tariq is no exception.

Support Montreal's independent music scene, buy *Graffiti Artist* by Tariq, and supplement your garage-rock saturated musical library with some real talent.

You can order your own copy of *Graffiti Artist* for a

measly \$12. Send to 3732 H2X 2Y6. And listen to CKUT this month for an interview with Tariq.



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14 - NOTICES

The Savoy Society of McGill presents the hilarious musical *The Gondoliers* at Moyse Hall March 3,4,5,9,10,11,12. Tickets are \$6-\$12. 398-6826 for info.

LBGM Weekly discussion groups: Wed. Bi-group 5:30, 5th flr. Eaton Bldg. Fri. Coming Out 5:30, General 7:00, both at UTC, 3521 University. All welcome.

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continued from page 5

women feel safe and how do we do it now?" demanded another woman.

Citing Ontario as an example, Schirm said that, though much still remains to be done, there have been significant legal gains for women who have been abused.

"In Ontario the police have to lay charges in cases of battery, and if they don't they have to fill out a report saying why. The women are encouraged to press charges and there are support systems to back these women up," said Schirm.

However, Jones states in the film that no long term change will come until society changes the way it sees conjugal violence.

"Women who kill their husbands have tried everything they can imagine to avoid this sort of thing. Nothing works. Most women are killed by their husbands when they are leaving. What we are talking about here is terrorism, because when a man kills his wife he terrorises other women," said Jones.

When Women Kill will be showing tonight and tomorrow at the NFB, 1564 St. Denis., along with several other films commemorating Women's Week. Admission is \$4 general and \$3 for students and seniors. Tickets are on sale 30 minutes before each screening. For info call 496-6895. The program for the Documenting Women series is available at the NFB.

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